



THE COMPLETE CHURCH ORGANIST

LEVEL I

Selected and edited by Daniel Moulton
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RS  M





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PREFACE

Church organists have to be extremely versatile: they are expected to offer a wide range of musical skills, from playing voluntaries and improvising to accompanying congregational and choral music. As an organist in a parish church you might find yourself accompanying a polyphonic communion motet one minute and a contemporary worship song the next.

The RSCM is aware that many organists do not feel properly equipped for their role. Those who have received formal tuition have focused on playing solo repertoire rather than accompanying music for church services. Many church organists have received no training at all and lack confidence in their own abilities. In response, the RSCM has developed the Church Music Skills programme, designed to help practising church musicians develop the skills and understanding that they need for their role, and to equip those who want to be able to lead music in worship.

The Church Music Skills programme is based on distance-learning through written materials, combining private study with practical experience in the student's own church. The Complete Church Organist series is designed to complement the Skills programme. It includes the set repertoire from the course and also a range of other pieces at the same level. In line with the Skills programme, the repertoire is graded – starting at Level I for beginners and progressing to Level III for more experienced organists. Pedals are introduced at Level II, although some simple pedal exercises are provided at Level I in preparation.

The range of repertoire reflects the demands on today's church organists: hymns and solo repertoire form the core but this anthology also encompasses worship songs, anthems and congregational settings. (Psalms and canticles will be introduced at Level II.) A range of exercises has also been included to help develop technical skills. Liturgical improvisation is not covered but a comprehensive course, divided into detailed tutorials, is on offer through the Church Music Skills programme.

Given the scope of this volume, the material included here is only a fraction of what will be needed as you progress. However, by mastering the approach taken in this book and applying it to other pieces, you will find that you develop a good technical basis for your playing and grow in confidence. A list of recommended additional resources is at the back of the book.

All of this music, and other pieces which you learn, are of course best worked on with a good organ teacher. For those students who do not have access to a regular teacher, tuition is available from the Royal School of Church Music and the Royal College of Organists on training days and residential courses in the UK. A number of other organizations offer similar events outside the UK and listings can usually be found on the internet.

For further details of the Church Music Skills programme, visit www.rscm.com/skills or contact the RSCM Education Administrator at skills@rscm.com or on +44(0)1722 424843.

Best wishes for happy, fulfilling and confident playing!

Daniel Moult & Esther Jones





FINGERING AND PEDALLING

Editorial fingering and pedalling have been added throughout. The symbols are printed in grey to enable you to write your own markings over the top should you wish to make changes. Most of the markings are self-explanatory but some of the techniques and symbols are outlined below:

FINGER SUBSTITUTION

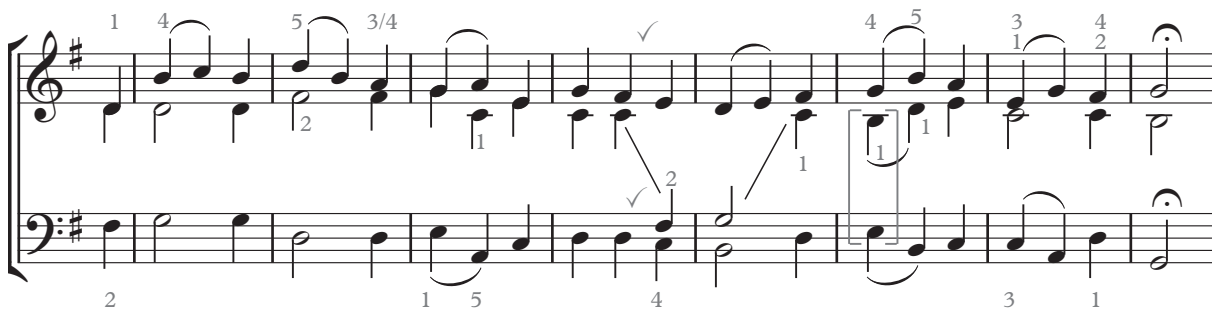
4/5 or 4-5 is the marking for finger substitution (in this case substituting finger 5 in place of finger 4). Aim to substitute the new finger as soon as is comfortably possible. The tip of the new finger should be in contact with the key before you allow it to take over. Keep the fingers and hand as relaxed and loose as possible.

THUMB GLISSANDO

These are marked on the score with a slur between two digits: e.g. 1 \smile 1. This requires you to use both the tip and the body of the thumb. Aim to keep the thumb as close to the keys as possible and use small, gentle arches of the wrists to help cover the next note.

BRACKETS

Typically the notes on the top stave are played by the right hand and the stave below by the left hand. However there are occasions where the notes are shared between the hands across the staves. This is indicated by the use of brackets. In the sixth bar of the excerpt below for example, the LH plays the bottom note of the top stave as well as the note on the bottom stave.



PEDAL SYMBOLS

- ^ below the stave = left toe
- below the stave = left heel
- ✓ above the stave = right toe
- above the stave = right heel





TECHNICAL EXERCISES

LEFT HAND





HYMNS

SONG 46

Drop, drop, slow tears

Tempo: ♩ = c.78

Metre: 10 10

Playover: whole tune

Gap between verses: two crotchet beats

Registration guidelines

	Manual to use	Gt	Sw	Couplers
Preparation		Open Diapason 8 Flute 8	Open Diapason 8 Flute 8 or Gemshorn Principal 4	Swell to Great
Playover	Swell			
Verse 1	Great			
Verse 2	Great	– Open Diapason 8 + Flute 4		
Verse 3	Great	– Flute 4	+ Oboe (if not too loud)	





HYMNS

SONG 46

Drop, drop, slow tears

Orlando Gibbons (1583–1625)
arranged Daniel Moulton

Slow

- 1 Drop, drop, slow tears, and bathe those beauteous feet,
which brought from heaven the news and Prince of Peace.
- 2 Cease not, wet eyes, his mercies to entreat;
to cry for vengeance sin doth never cease.
- 3 In your deep floods drown all my faults and fears;
nor let his eye see sin, but through my tears.

Phineas Fletcher (1582–1650)



WORSHIP SONGS

ALLELUIA

Tempo: ♩ = c.86

Playover: the whole song, continuing straight into the accompanied verse without any rhythmic changes or pauses

Registration guidelines

	Manual to use	Gt	Sw	Couplers
Preparation		Open Diapason 8 Flute 8	Open Diapason 8 Flute 8 Principal 4	Swell to Great
Playover	Swell		Swell box open	
Song	Great			





WORSHIP SONGS

ALLELUIA

WorshipfullyWords and Music Anon.
arranged Daniel Moulton

Al-le - lu - ia, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia.

2. Jesus is Lord . . .

3. How I love him . . .

4. My redeemer . . .





ANTHEMS AND SETTINGS

ZUM SANCTUS BY FRANZ SCHUBERT (FROM DEUTSCHE MESSE, D872)

Tempo: ♩ = c.82

Articulation: a clear legato, releasing chords together just before the breath marks (without disrupting the pulse)

Introduction: first 8 bars (if sung congregationally)

Registration guidelines: This is assuming that the movement is sung congregationally

	Manual to use	Gt	Sw	Couplers
Preparation		Open Diapason 8 Flute 8 Principal 4	Open Diapason 8 Flute 8 (+ Flute 4?)	Swell to Great
Introduction	Swell		swell box nearly closed	
Bars 1–16	Swell		swell box open	
Bars 17–24	Great			
Bar 24, beat 3 –bar32	Swell			
Bars 33–42	Great			
Bar 42, beat 3–end	Swell			





ANTHEMS AND SETTINGS

ZUM SANCTUS (FROM DEUTSCHE MESSE, D872)

Franz Schubert (1797–1828)
arranged Daniel Moulton**Sehr langsam**

pp

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might, —

pp

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might, —

pp

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might, —

pp

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might, —

pp

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might, —

9

fp *pp*

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might. —

fp *pp*

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might. —

fp *pp*

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might. —

fp *pp*

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might. —



ANTHEMS AND SETTINGS

17 *f*

Hea - ven and earth are full, full of your glo - ry. Ho -

Hea - ven and earth are full, full of your glo - ry. Ho -

Hea - ven and earth are full, full of your glo - ry. Ho -

Hea - ven and earth are full, full of your glo - ry. Ho -

f

4 1 3 2 1 4 3 5 4 2 3 1

1 3 2 5 1 4 5

25 *pp* *fp*

san - na in the high - est, Ho - san - na in the high - est.

pp *fp*

san - na in the high - est, Ho - san - na in the high - est.

pp *fp*

san - na in the high - est, Ho - san - na in the high - est.

pp *fp*

san - na in the high - est, Ho - san - na in the high - est.

4 1 5 4 2 3 4 5 4 2 1

1 3 2 3 1 5 1 3 5 1 4 1 5 1



SOLO REPERTOIRE

PARTITAS I & IX (FROM 'JESU, DU BIST ALLZU SCHÖNE') BY GEORG BÖHM

Tempo: ♩ (Partita 1) / ♩ (Partita 9) = c.66

Articulation: a singing, gently detached (non-legato) touch; Partita 9 can be slightly livelier, with clearly articulated dotted rhythms

Ornaments: There are three different types of ornamentation in this score. Mordants, lower mordants and arpeggiation. These symbols give an outline of the shape of the ornament. It is important that they do not sound too mechanical in performance: you have some freedom to change their durations and intensity. Here is a quick guide to the symbols:

↖ = Mordant

Play the written note above it, then the note above, then return to the written note, e.g.



↙ = Lower mordant

Play the written note above it, then the note below, then return to the written note, e.g.



Arpeggiation

A wavy line before a chord indicates you should spread the notes of the chord, playing each in succession rather than sounding them together. Begin with the bottom note.



Registration guidelines: many possibilities, provided the sound is clear – gentle for Partita 1: 8 and 4 flutes perhaps, bolder for Partita 9: 8 + 4 + 2





SOLO REPERTOIRE

PARTITAS I & IX (FROM 'JESU, DU BIST ALLZU SCHÖNE')

Georg Böhm (1661–1733)
edited by Daniel Moulton

PARTITA 1

First system of musical notation for Partita 1, measures 1 and 2. The treble clef staff contains a series of eighth and sixteenth notes with fingerings 5, 3, 7, and 5. The bass clef staff contains a series of eighth and sixteenth notes with fingerings 5 and 2. The key signature is one sharp (F#).

Second system of musical notation for Partita 1, measures 3 and 4. The treble clef staff contains a series of eighth and sixteenth notes with fingerings 3, 5, 5, 7, 3, 1, and 1. The bass clef staff contains a series of eighth and sixteenth notes with fingerings 2, 5, 1/2, and 3. The key signature is one sharp (F#).

Third system of musical notation for Partita 1, measures 5 and 6. The treble clef staff contains a series of eighth and sixteenth notes with fingerings 3, 1, 2, and 2. The bass clef staff contains a series of eighth and sixteenth notes with fingerings 2, 1, 2, 1, 1, 1, and 1. The key signature is one sharp (F#).

